

# Stained Glass

LEVEL ONE  
A Quarterly Devoted to the Craft  
of Painted and Stained Glass



VOL. XLIX

Autumn - Winter 1954

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O Thou Almighty Father of us all, Thou who hast created all things of beauty and of wonder, grant that we may receive of Thy spirit and of the beauty of Thy holiness, and that we may translate it into our lives and into our work to fulfill Thy glory this day and always, through Christ Our Lord. Amen.

*Invocation by*

THE REV. DEAN FRANCIS B. SAYRE  
*Washington Meeting*





# STAINED GLASS

AUTUMN - WINTER 1954

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ST. PIUS X WINDOW

*George D. Merrill and Associates  
Los Angeles*

## President's Letter

### Active Participation and Co-operation— or Apathy? Which?

Dr. Henry Van Dyke, that master of the beautiful essay and of perfect prose, wrote as a modest prologue to his superb book, "*Little Rivers*", a very simple poem, which ends as follows:

"Only an idle little stream,  
Whose amber waters softly gleam,  
Where I may wade, through woodland shade,  
And cast the fly, and loaf, and dream.

Only a trout or two to dart  
From foaming pools to try my art:  
No more I'm wishing, — old fashioned fishing!  
And just a day on Nature's heart!"

Yes, I guess we'd all like to go a-fishing with "just a day on Nature's heart". Or if it is not fishing I am sure you and I could find some other hobby we might enjoy together instead of worrying about tariffs, taxes and tribulations!

That poem was written over fifty years ago; fifty years of change; fifty years of progress; fifty years of challenging things to all of us who have been lucky enough to have lived through that interesting, inspiring, yet at times very

worrisome period. And as I sit here in our comfortable living room, I cannot help but look backward as well as forward.

Fifty years ago, the Stained Glass Association of America was only just born, and entering its first year. My father and uncle, with Otto Heinigke and others were leading spirits in that infant organization; Otto Heinigke, who only a few days ago, at our meeting in Washington, was one of the clear thinking and active members present.

\* \* \*

But we can't let our thoughts go backward. They must go forward, and be the basis for sound and forward thinking. Because the future holds much, no matter if all of us do get discouraged at times.

Of course we are worried about foreign competition, and we have a right to be! Of course we will do everything in our power to combat it, and try to get a fair tariff and the sympathetic understanding of our government! Of course we will! And I believe we can go to still more impressive heights in our art—and expand that art, both of which things in themselves should do much to help solve our problems.

It seems difficult for me to express my thoughts, for which, after all, the "President's Letter" is supposed to be the medium, without using the personal pronoun more than I would wish to. But I do want to repeat that I am here to help all I can, and that we need the maximum help from both Management and Labor, the generic term. (I prefer to say Artist-Craftsmen and Artisans". Or perhaps we should say, to be more accurate, "The Stained Glass Studios" and the "Brotherhood".)

You know there is something rather fine in that word "brotherhood". It implies something beyond the word "em-

ployee". It signifies a group of brothers, who believe in and will try to improve their craft, at the same time that they work for their common good. I am for it as long as that brotherhood symbol stands for what I believe it signifies. Against it, if that fine standard, which should mean frankness, cooperation and fine craftsmanship, is lowered.

Some may say when they read this, "Perhaps Colonel Lamb has an axe to grind". That is wrong. I have no axe to grind, and sometimes I think I would prefer to retire if even on a much reduced income, as would have to be the case if I did—and "go fishing"!

No, that's not it. What *is* it, is that in taking my job seriously *it is essential that I have your support, your confidence, and your help. There is nothing more killing and discouraging than apathy!*

So let's have none of it, but rather active participation from all. As I have said before, this is *your* organization. It needs you and you need it—make no mistake about that. And it is up to you to show it.

Sure we have problems. A lot of them. But if we pull together, and get after the guy who won't do his part but wishes to ride to town on the coat tails of those who do, perhaps we will get somewhere.

In closing, I would like to re-emphasize three points: (1) we have a wonderful, inspiring craft—you know it and I know it; (2) we have, and will continue to have a great influence on the morals and on the religious thought of America, which is a great responsibility as well as a great privilege; (3) we are "tops", and none can do better work in our field than we can do here in America if we keep our standards high. Let's underline that!



This is not the kind of letter I started to write. But somehow I hope it may carry a message, even if one has to read between the lines.

Unless we are frank and sincere, we will fail. But I know, way down in our hearts, that we know we will not, must not, fail.

We can "go places" if we really try. And I think, and believe, that we can!

Karl Barré Lamb

## Meeting of Joint Committee American Stained Glass Craft

The Mid-Winter meeting of the Joint Committee of the American Stained Glass Craft convened in the New York Room of the Hotel Statler, Washington, D. C., on January 6th, 1955, Mr. Michael W. McCarthy, President of the Joint Committee, presiding.

Mr. McCarthy stated that the meeting was to be divided into three parts; an exposition of the stained glass craft, a luncheon and an afternoon business session. He then called upon Henry Willet, who proceeded to give a short resume of the history of stained glass in the United States, from the beginnings until the present day. He stressed the fact that the government had not stopped the fabrication of church windows during the past war, but on the contrary, had released strategic materials in order that the craft might continue. He called attention to the fact that today, our fine magazines and the press in general have "deserted us in our hour of need, and have not glorified us and the wonderful things that we have been doing". Mr. Willet expressed the hope that the government would stand by us, and that the press give us as much attention as they lavish on foreign work of the same kind.

Mr. Karl Lamb, our President then spoke, calling attention to the widespread use of foreign glass in and around the New York Metropolitan area, and in other sections of the United States.

Mr. McCarthy then spoke of the sponsorship of the Joint Committee by the Brotherhood of Painters, stating that the Brotherhood is composed of around 250,000 members. He then introduced Mr. Harry Pedersen, one of the general or-

ganizers for the Brotherhood in the United States. Mr. Pedersen explained that we are not attempting to establish a monopoly on stained glass in the United States, but that we are attempting to prevent stained glass in the United States from becoming a foreign monopoly. He recommended, as a main reliance other than tariff considerations, frank discussion with the architect, the clergyman and the layman. Mr. Pedersen went on to say that the Committee does not intend to antagonize anyone or to offend anyone, and that it was formed as a matter of survival. "

Mr. Wilbur Burnham, Jr., then gave a recapitulation of his work in the matter of the tariff situation, calling attention to the low wages prevalent in Europe and to the high wages prevalent in the United States. He also mentioned standards of craftsmanship, together with the mistaken notion that anything stamped "Made in Europe" is supposed, per se, to be infinitely superior to the local product.

Mr. Eugene Kelley followed Mr. Burnham, stating the unfortunate fact that most Americans, clergy and layman alike, believe that stained glass is a foreign art. He spoke of our high standards of workmanship, both artistically and mechanically, and spoke further of the American craftsman's intimate knowledge of his own country, its light conditions, its cultural spirit and its own building conditions. He told of the tremendous losses of the American craftsman financially, and stressed the pressing need of a revision in the Tariff Act.

Mr. McCarthy then called upon Mr. Bryce Holcombe, Union Representative in the city of Washington. Mr. Holcombe amplified remarks made previously, calling attention to the fact that on one large European commission, the windows had to be torn apart and releaded, as they would not pass the standards set up for the particular job. He spoke

of the billions being spent in Europe by our government in the attempt to raise the European worker to a decent standard by means of the "trickle down" theory. He demonstrated clearly that this theory has not worked and will not work. Mr. Holcombe said that we must embark upon a national campaign of education—and that this campaign is the work of the Committee.

Mr. Joseph Schwartz, customs attorney of Barnes, Richardson & Colburn then spoke on the matter of bringing the Tariff Schedule up to date. He said that the Tariff Commission can not in itself make changes, but that it has the right to make recommendations, which are sent up to Congress for action. He also suggested a test case in the Customs Court, a court especially set up for the purpose of reviewing decisions of previous customs officials. He said that stained glass, according to strict interpretation (metal work, etc.) should come under the classification of an Industrial, rather than a Fine Art. Mr. Schwartz offered the thought that there is a good chance that the Customs Court would hold that stained glass windows of the kind that are swamping the country now from foreign shores are not works of the three fine arts, and therefore are not works of art under Paragraph 1810 and should therefore be subject to duty.

During the luncheon meeting, Mr. Holcombe introduced the Honorable George Malone, United States Senator from Nevada. Senator Malone spoke at length on the problems of trade, and urged the Committee to take a strong stand in fighting injustice to our own craft.

Mr. Kelley, serving as Chairman for the luncheon meeting introduced Mr. Edmund R. Purves of the American Institute of Architects. He said that the Institute had previously had no inkling of the problem which faces the American Stained



Glass Craft, and that he was very glad that he had come to the meeting. He urged the craft to make strong personal approaches to the architects and to emphasize the importance of quality. He said that we should bend our efforts not only to church work, but to the vast new secular work that is now more than ever making use of glass surfaces.

During the afternoon session, President Lamb took over as Chairman due to the illness of Mr. McCarthy. President Lamb introduced Mr. Jack Curry of the Bureau of Apprenticeship who was representing Director Patterson. He spoke of the low ebb of apprentices at the present time, and said that he could, in view of what he had heard, understand the reason for this low ebb.

Chairman Lamb then threw the meeting open to questions and answers. The question of publicity was taken up, and also the question of financing the work of the Committee through the contributions of the membership, both management and labor. It was noted that several large contributions had already been made, and that offers of more had been received from management and labor. Mr. Pedersen suggested that a budget be set up in order to ascertain the amount of funds needed to carry on the work of the Committee. Mr. Oppliger stated that a real "selling job" would have to be undertaken to bring this money into the Committee's treasury. At this point, Mr. Otto Heinigke made a motion that the Committee be instructed to make a budget of what they feel should be done, divide into as many parts as they feel proper, and submit that by letter to all stained glass shops and all unions and suppliers. The motion was seconded by Mr. Oppliger and was carried. There followed lengthy discussion on organizational makeup of the Committee, which culminated in the motion made by Mr. George Hunt that "The

Stained Glass Joint Committee incorporate itself into a membership corporation engaged in business for its members without profit under the laws of the State of New York". The motion was seconded by Mr. Heinigke, and was carried. Further discussion on fund-raising followed, as well as discussion on the incorporation of the Committee, with free election to the Committee divided equally between labor and management.

A special meeting was held in the evening, at which Chairman Lamb (in the absence of Mr. McCarthy) presided. The meeting, declared Mr. Lamb, was to be informal, and all those present were invited to express their various ideas. Discussions followed on By-Laws, papers of incorporation, legal problems and election of officers, elections naturally being in abeyance until incorporation became fact.

Mr. Oppliger suggested that a letter be sent to the membership, incorporating the facts and figures of foreign importation, the development and work of the Joint Committee, solicitation of funds, etc., together with a report of what had been accomplished at the Washington meeting.

A motion was made by Mr. Hunt that the Stained Glass Association of America should support the work of the Joint Committee financially, and solicit the members of the Association for funds. The motion was seconded by Mr. Willet and was carried.

There was a discussion on public relations counsel, but as all methods of procedure had not as yet been formulated, it was decided that anything emanating from a public relations organization would not have near the weight of any statement coming directly from the Joint Committee.

There followed a general discussion, after which the meeting was adjourned.

## Editorial Note

Your editor is more than pleased to discover that our last issue has served as an intellectual catalytic agent. We have had communications that both "point with pride" or "view with alarm". This is exactly what we need most in this now rapidly changing stained glass situation. Many of our members, lulled into attitudes of complacent security by the relative buyers' market of the years following the war, have been suddenly shaken up by the emergence of a flock of sparrowhawks, hatched from a clutch of cobalt-blue eggs presumably deposited in local nests by an innocuous homing pigeon from distant lands.

Well, the homing pigeon has returned to her own dove-cote, but ere leaving us she was able to accomplish some extremely profitable mating with birds indigenous to our shores, and, as is the wont of such birds, she managed to leave her nestlings under the eaves of our own churches. We did not notice the soft and gentle cooings for a long time, but suddenly the gentle sounds became shrieks, and the fledglings, having discovered that they had a real soft touch, cabled their relatives to "come on over—the pickings are first rate, and there are plenty of glassless openings for all of us".

And just at this point we woke up—that is, most of us did! We realized finally that birds settling on coastal fringes eventually find their way to the interior, and what was at first a rather pleasing and exotic diversion for devoted bird-watchers suddenly became a menace to those of us who have spent many devoted years and much hard-earned money in building churches for ourselves and our progeny.

All of the foregoing may be “for the birds”, as the saying goes, and there are no apologies to Aesop either intended or implied.

We are really pleased that you are taking heed of this situation, as your letters seem to indicate. However, I wish that even more of you would write us your ideas. Your President and Officers are doing all they can possibly do to prevent us from being economically flayed alive. You will read more of this in the present issue. If men of the stamp of von Gerichten and his contemporaries were worried, over fifty years ago, what would they do right now? We think that we are doing just what they would do! Please write us and let us know what *you* would do!

NORBERT W. GRAVES

RESIDENTIAL WINDOWS  
*Church Art Glass Studio*  
*San Francisco*





## “Castles In Spain”

The car was running perfectly. The little “Simca” we had hired in Paris.

We had driven across southern France and were at the Spanish border — at Irun. Before us lay an unknown country, one we had never visited, although this was my sixth trip to Europe.

So we were thrilled! And we produced our passports, and the papers regarding the car, obtained in Paris through the good graces of the AAA (yes, they have a wonderful office in Paris, in the Place Vendome), and with imperfect Spanish we passed the Spanish customs.

We had just left Biarritz, where I had spent my leave in World War I. A beautiful spot, only a few miles from the border. And we had had lunch in St. Jean de Luz, closer still to Spain, a wonderful lunch of seafood, wine, and “cafe noir”. We were on our way to a new country and new experiences, and with a car! That is the only way one can see and enjoy Spain. That is because good transportation there

is nearly non-existent, (that is, transportation as we know it). There is only one really fine train in Spain (but a magnificent one), "The Talgo", which runs from Paris to Madrid. But only three times a week! There are trains which go to Barcelona and Seville of course, but seldom to the smaller cities and towns, which one just *must* see if one wishes to know and understand Spain — a country still part Moorish, not "European".

Spain! I, a typical Anglo-Saxon, fell for it. The beauty of its terrain! The fantastic beauty of its churches and cathedrals! The charm of its people! And the hospitality we found everywhere!

The average American going to Spain thinks only of Madrid and of the Ritz and Palace Hotels, at the latter of which we stayed when in Madrid. Or of Seville or Barcelona. Those cities are cosmopolitan, much like New York, Paris, or London.

To know and understand Spain one must go to the Alhambra, as we did, and listen to the National Orchestra of Spain play de Falla's "Nights in the Gardens of Spain", and his "Three Cornered Hat" — in the Palace of Carlos V, under the stars! Such stars!

And one has to see the finest dancers in Spain, those Gypsies who come out of the caves of the Albacin to dance, (again under the stars), and to see and listen to the Flamenco dances and songs, so haunting, so poignant. Those songs that depict all the tragedy and passion that is Spain.

\* \* \*

Now you who read this will wonder why I have not yet mentioned stained glass. Well, I will get to it. I really will! But somehow I just must tell you how Spain affected us

before I tell you of the Cathedral of Leon.

As we left France and drove along the Spanish coast, the country was overpoweringly beautiful. To our right was the ocean, the Bay of Biscay — blue! blue! blue! To our left the Pyrenees, twelve thousand feet high and snow capped.

We took our little car, turned left at Santander and started to climb. Fantastic roads, rather terrifying roads! But as we looked down, we saw a beautiful blue sea (I wish I could reproduce that blue in a stained glass window). As we looked up, to our left we saw the Pics De L'Europe, snow capped in May, twelve thousand feet high, as I have said, and twelve thousand feet almost abruptly from sea level.

Well, I could go on telling you about the palaces and monasteries we stayed in, (the "Paradors", i.e., government owned and operated inns, modernized by Franco). I could, in fact, use all the pages of this magazine to tell about a country which we loved, a country so different, so beautiful, one you must see sometime!

Leon is superb! When James Sheldon, who is an honorary member of the Stained Glass Association, and who also happens to be a fraternity brother of mine, managed to get through a motion in the National Cathedral in Washington, D. C. that no one who had not seen Leon could place a window in that Cathedral, I thought they were overdoing it. Now I take it back.

When one walks into that Cathedral and looks at the stained glass, particularly at the tremendous clerestory windows, it hits one like a ton of bricks. Superb! Overpowering! To me, perhaps as impressive as Chartres. The effect is completely impossible to describe in words. Red! Yellow! Spots of the most wonderful blue just thrown in haphazardly! A blaze of color! An overpowering effect on the mind and



senses! An effect which grows and grows, as one sits in that nave and lets one's eyes adjust themselves to one of the most beautiful cathedral interiors in the world. Leon is superb, and one has to see it to realize it.

\* \* \*

There were many other stained glass windows we saw in Spain. In the Cathedral in Toledo, in Granada, in the small but always magnificent churches in the little towns. Some were good, some not so good.

But perhaps I should limit this letter at least, to Leon, that wonderfully beautiful cathedral church!

\* \* \*

Well, I have sounded off about Spain, haven't I? Spain with its old castles, its churches, its beautiful Sierras — four of them going across the country. And the Sierra Nevada, only twenty-five miles from the Alhambra, from which the Moors, four hundred years ago, brought the water which today runs through all those beautiful gardens, which were a blaze of color when we were there.

Yes, Spain! Don't go only to Madrid, or Barcelona, or Seville. Go to Ubeda, to the Castle of Coca, to that wonderful Parador in Santillana, to Segovia with its cathedral and Alcazar, and to Burgos to see that beautiful Gothic Cathedral, yet part Moorish. Burgos, of the Cid!

And, if you really want a good time, spend a week in San Sebastian! San Sebastian with its lovely beach, the "Concha" (the shell) — an almost perfect semi-circle. And one of the most fascinating cosmopolitan cities you can imagine, with a superb natural setting.

Yes, you will enjoy San Sebastian!

*And Spain!*

Karl Barré Lamb

## COMMITTEE REPORTS

### Craft Relations-Apprentice Training

Your committee wishes to thank each member who has co-operated in sending replies to questionnaires and other data used in giving the "over-all" picture for craft statistics.

Sometimes these questionnaires seem a bit troublesome, and individuals hesitate to give statistics of their own business, but the data is resubmitted to your Executive Committee and fellow members only in cumulative form. We are not trying to "get the dope" on any individual studio.

Some larger studios must go after volume, while some smaller ones prefer to remain so, and the over-all picture must include all of us.

The Data Sheet on Union Contracts has been requested by, and supplied to, many of our members, especially when they are about to discuss new contracts and, generally speaking, our members have been prompt in replying to our requests for information necessary to keep our data up to date.

The matter of another Apprenticeship Competition was discussed at the 1954 Cincinnati Convention and looked at with favor. It was mentioned that the date for such a competition, if held, would be two years away, that is, 1956. It is now time for apprentices to make plans and for employers to offer suggestions to your committee for the conduct of the competition.

You will presently receive a short questionnaire, the replies to which will assist in making decisions on apprentices, and will tell what effect, if any, foreign glass has made to date on the number of employed journeymen.

HAROLD W. CUMMINGS, *Chairman*

## Membership Committee

The following names of applicants are published for review by members. Opinions on their eligibility for membership in the Association should be sent to the Secretary.

### FOR ASSOCIATE MEMBERSHIP

Mrs. Edward W. Hiemer, 88 Gourley Avenue, Clifton, New Jersey. Sponsored by Edward W. Hiemer.

Mrs. Frederick B. Seeley, 132 West Hudson Avenue, Tenafly, New Jersey. Sponsored by Karl B. Lamb.

Mr. Arthur W. Nendza, 40 Elmhurst Road, Pittsburgh 20, Pennsylvania. No sponsor given.

Mr. Nicholas Parrendo, 1210 Termon Avenue, Pittsburgh 12, Pennsylvania. No sponsor given.

Mrs. Henry Steinbomer, 8118 Broadway, San Antonio 1, Texas. No sponsor given.

EDWARD W. HIEMER, *Chairman*

## Executive Committee

At its Washington Meeting, the Executive Committee decided that dues for Associate Members, formerly \$5.00 per annum must be raised to \$10.00 per annum. The committee made this decision with great reluctance, but dire necessity forced this step to be taken. The entire Association is at the crossroads, and this increase is due to our intensified campaign to promote American stained glass, to defray the cost of such extraordinary meetings with Governmental Agencies that lie before us, and to help defray the increased cost of the magazine you are now reading. We know that you will stand behind us as you have in the past. Your loyalty always has been, and will continue to be, a deep source of gratification to the Stained Glass Association of America.



## Notes and Comment

### In Defense of American Work

As you know, we published in our last issue a letter from Eva Marie Kallir regarding the differences in European and American stained glass, her frustrations in practicing her art-craft in this country, and the intense spirit of dedication that abounds in all western European countries, with special emphasis on Austria and its ateliers in the immediate environs of Vienna. We are pleased to print a reply to this letter, a reply from a lady who has spent most of her life in Europe, and who has worked there under many of the conditions ascribed by Miss Kallir to our own land. Our correspondent does not live in an ivory tower in America, nor did she in Berlin and London. She is an utter realist, and in this vein of realism writes us as follows:

To the Editor:

"While there are a few points of truth in this very clever and bitter-sounding letter sent you by Eva Marie Kallir of Vienna, I feel that the picture has been grossly misconstrued by apparently wounded feelings of a purely personal nature. Surely, if an artist wants to struggle for the ultimate in his work, he is free to do so anywhere!

Our whole life, and in consequence, Art, is in a state of evolution. That evolution involves not only the United States or Europe, but the whole world. I have worked in the arts and crafts in Europe, and for some time now in the United States of America. Much fine work has been created, but many times the mission failed to carry the message, both here and there. I cannot help feeling that injustice has been done to the artist-craftsmen of the United States.

Let us inspect the situation a little more closely. The author of this letter must be fully aware of the struggles of an artist to sustain a living in a country that does not enjoy subsidies of the government in the art and craft fields as is the case in many European countries today. I admire the courage of American artists who choose to be in the field at all, with all of its difficulties, economic stresses and competition from all sides, not to mention the European stained glass imports which enjoy duty-free privileges in exchange for very inferior work.

There have always been very few outstanding works of art in any given period. Some periods enjoy a richer crop of talent than others. I know that there are just as many idealists here in this country as may be found anywhere else. And do not the American artists pay toward the needs of Europe? So, essentially the Americans are responsible for the chances of the European artist to create at all. True, we have to keep earning the dollar, and sometimes to stick to a more "academic" conception than we would like. But if one views the picture objectively, one sees the signs of a general raising of standards rapidly shaping up. There are many, many excellent artists here who are prepared to work and work in order to achieve their goal in the end, and in so doing, help their European brothers to do the same. So

let us not condemn the hand that feeds us, but only try to understand our mutual problems without antagonizing each other."

HILDA SACHS

(Editor's Note: Mrs. Sachs was born in Berlin and studied in the Reimann School of Art there for seven years. She taught art in the Reimann School of Art in London, and worked in various fields of the arts and crafts for many years. Since coming to this country five years ago, she has worked in textile design, and for the last two years exclusively in stained glass.)

## Denver Exhibition

The Denver Art Museum of Denver, Colorado, has assembled a really comprehensive exhibition of Liturgical and Religious Art, which is to be on display during the Lenten Season. The exhibition is designated as "contemporary", and the emphasis is on the work of American artists and craftsmen. The catalogue which is well-illustrated is a beautiful piece of design in itself, and its contents mark this exhibition as one of the finest ever held in this country.

The exhibition covers the fields of Painting, Sculpture, Architecture, Metal Work, Graphics and Typography, Ceramics, Glass, Stained Glass, Textiles, Mosaic and Terrazzo.

We especially liked the final paragraph of the introduction contained in the catalogue: "While the accomplishment of the past can be examined and evaluated in the light of historic and aesthetic movements which produced them, the works of the present must still be seen as the developing response of churchmen and artists to the opportunities of their own century. The present exhibition is offered as an indication, or an exploration of this development, rather than a presentation of ultimate judgments about the art of the period."

We feel that we must add that the eleven panels of stained glass on exhibition are the products of American craftsmen.

## Publications of Interest

THE LOST ART, by Robert Sowers. Published by George Wittenborn Inc., New York 22, N. Y. Number 7 of the series on "Problems of Contemporary Art". \$4.00. (80 pp., 4 plates in color and numerous black and white illustrations in the text). Cloth.

Here at last is the first book on stained glass written by an American artist-craftsman in almost twenty years. Not since the monumental "Adventures in Light and Color" have we had what scholars might call a "definitive work" on the subject, and Mr. Sower's book has brought the subject admirably up-to-date, small though it may be in physical proportions. Mr. Sower's secondary title, "A survey of 1000 years of stained glass" might be open to some discussion because, while he has treated the origins of stained glass in a cogent and masterly fashion, treated the decline of the art in the 16th and 17th centuries concisely, and treated the revival of the art-craft in our own century superlatively, he has completely glossed over the very important and not-to-be-dismissed-easily work that has been done here in the United States during the past forty years. This is but a minor criticism, and in this vein we might also suggest that the title of the book might have at least have borne quotation marks around the word "lost". This, of course, only for the layman's sake.

Mr. Sowers does not confine stained glass to the church, but sees its use in all buildings, public and private. Architects should take stock of his ideas on the decoration of purely secular buildings, where, heretofore they have seen natural illumination only in terms of garish white light. In the introduction to the book, Sir Herbert Read strikes this point home without equivocation. Mr. Sowers, in his text, dispenses with all the platitudes that have become the stock-in-trade of the



writer on stained glass. He is often brutally frank, and in his analysis of the *raison-d'être* of stained glass he points out the lack of feeling for the materials themselves that so many "craftsmen" have been guilty of for so long a time. The questions Mr. Sowers propounds—and answers—are: What does the maker do to his material? What does the act of making do to the maker? And, what does a society want of what is thus made? The familiar realistic or representational window, whose vogue is now approaching high-eclipse (not total as yet), has been the subject of several years of "brain-washing" in our craft. Mr. Sowers capsulizes admirably:

"When art is working it heightens both the materiality and the fantasy of the image; the two are fused in exaltation. But when the material is excited to no purpose, or the image rooted in no material there can be no deep-rooted art. Whenever the art image has evolved to a stage where it resembles the retinal image the two have usually become confused and the latter has become the criterion of the former. The objective of the artist thus fully predetermined makes impossible such sympathetic communion between man and material as alone can give birth to the work of art. The metaphor is lost, the material flogged, and in the end even Michelangelo is superseded by Madame Tussaud's wax museum."

This is a book that belongs in every studio in the land, and we recommend it without reservation! It spurs the imagination as it unfolds new vistas — always with the *materials* treated honestly and boldly. We await Mr. Sower's next book with eagerness!

## In Memoriam

### Charles Donagh Maginnis (1867-1955)

It is with profound sorrow that we announce the death of one of our Honorary Members, the world-famed architect Charles D. Maginnis.

Dr. Maginnis passed away in St. Elizabeth's Hospital, Boston, on February 15, at the age of 88.

Dr. Maginnis is credited with revolutionizing the ecclesiastical architecture of America, and the buildings he designed are still considered landmarks in Boston and in virtually every large city in the United States.

He was twice president of the American Institute of Architects, and in 1947 the Institute conferred on him its highest honor, the Gold Medal for excellence in architectural design. This medal, awarded on an international basis had been awarded only fourteen times since 1906, nine of those times to Americans.

Dr. Maginnis was nationally known as an author, a lecturer, and a man intensely interested in public service.

He was born in Londonderry, Ireland in 1867, and was educated in Dublin. He came to the United States in 1885, and in 1891 he became head draftsman for the Architect Edmund Wheelwright. In 1898 he went into partnership with Timothy Walsh and Matthew Sullivan, and in the year 1906 established the firm of Maginnis and Walsh, now Maginnis, Walsh and Kennedy. He married Miss Amy Brooks of Newton in 1907 who predeceased him in 1937.

His first outstanding commission was the designing of St. Patrick's Church, Whitinsville, Massachusetts. This church stands today as the concrete symbol of the American ecclesiastical architectural renaissance. After many commissions in and around Boston, he designed the buildings at Boston College. He then designed sixteen buildings for the University of Notre Dame, as well as the massive bronze doors and high altar of St. Patrick's Cathedral in New York. He is also responsible for the designs for the as yet unfinished Shrine of the Immaculate Conception in Washington, D. C., the Cathedral of Mary Our Queen in Baltimore, and other outstanding buildings literally too numerous to mention. His honor awards were many, both in this country and abroad. He held membership in many learned societies, and was a trustee of the Boston Museum of Fine Arts and former chairman of the Art Commissions of the city of Boston and of the commonwealth of Massachusetts. He was awarded the Laetare Medal by the University of Notre Dame in 1924, and was made a Knight of the Order of Malta by Pope Pius XII.

A son and partner in the firm, Charles D. Maginnis, Jr., died in February of 1954. He leaves another son, Paul F., and two daughters, Alice M. and Elizabeth.

We in the craft of stained glass do not have to be reminded of the interest of Dr. Maginnis in our work. He and Ralph Adams Cram stand out in our century as American architects who assisted both spiritually and materially in striking the shackles from the moribund medium. The name and fame of Dr. Maginnis will endure as long as high-spirited men continue to envision buildings that will grace the world of the future. He was granted a long life and a good one, and he takes his place with that select company of great souls who accomplished what they set out to do! The Stained Glass Association of America bows in tribute.

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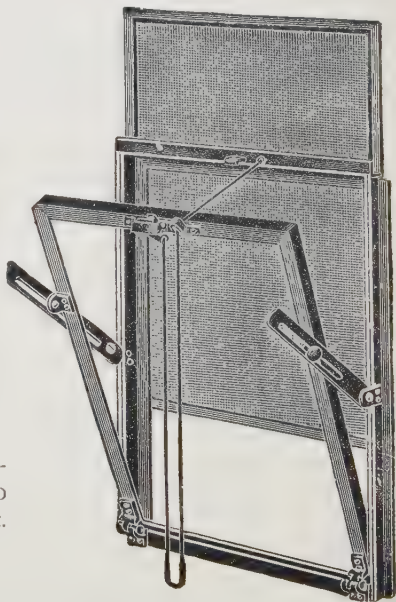
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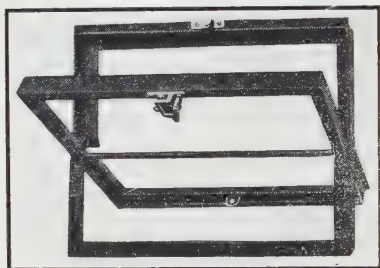
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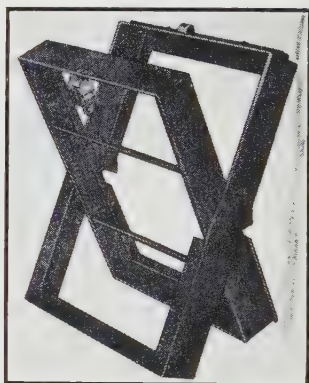
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